

**Department of English**  
**University of San Francisco**

**Self-Study**

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### **I. MISSION AND HISTORY**

#### **A. Mission**

The study of literature and writing has long stood at the center of humanistic education. In that tradition, the department of English educates students in the rich intellectual and creative values embodied in literary works. Because literature by its very nature expresses the complex “intellectual, spiritual, moral, social and psychological” life of human cultures, its study is integral to the Jesuit mission of valuing “learning as a humanizing, social activity.” Our inclusive curriculum fully supports “a diverse, socially responsible learning community of high quality scholarship and academic rigor sustained by a faith that does justice.”

## **B. History**

Historically, our department has embraced the dual nature of the English and Writing Discipline, focusing on both literary and creative writing, and therefore providing our students with the experience to engage in both the critical and studio sides of the discipline. The Department has gone through three major transitions since 1992, driven by three program reviews. This document will focus primarily on changes that have occurred since the last program review in 2001.

The department is composed of nine full-time faculty members: Carolyn Brown, Rachel Crawford, Eileen Fung, Alan Heineman, Patricia Hill, D. A. Powell, Dean Rader, Tracy Seeley and Susan Steinberg. We also welcome the addition of Sean Michaelson in the Fall of '08, who will teach one course for us per semester while directing the Saint Ignatius Institute. Our department usually employs three to six adjunct faculty per semester depending on the number of faculty on leave. For the past few years, we have had approximately 35-50 incoming freshmen each year, and the number of our majors has fluctuated between 160 and 170. Our most recent count shows that we have 178 majors.

Our curriculum has undergone two major revisions in recent years, prompted by our last program review. First, we built a developmental curriculum, with clear delineations among introductory, intermediate and advanced levels of study. In the meantime we hired a full-time, tenure-track professor for the first time in nearly a decade in an effort to strengthen the writing track of the major. Dean Rader, hired in 2001, was responsible for re-designing a Writing Track and for teaching its more rhetorical and cultural courses. We have since hired Susan Steinberg in Fiction and D. A. Powell in poetry.

Our aim in hiring new full-time faculty in Writing has been to develop the Writing track of the major so that it matches the Literature Track in its developmental structure and rigor. Before hiring Dean Rader, the Writing program had courses such as Ethics and Writing, Structure of Prose, and Editing, Style, and Usage, which had been developed by several now-retired members of the department. We also offered poetry, fiction, and nonfiction writing courses, but had to hire adjunct professors to teach them. There was no genuine structure to the program.

Our external reviewers in 2002 agreed that we should work on developing this aspect of the curriculum and felt that we needed a minimum of twelve full-time department members to make and staff changes in both the Writing and Literature curricula. In Literature, they thought our seven required period courses were excessive and binding, but, refreshingly, they also believed that a revised curriculum should give faculty more opportunities to teach in their areas of specialization so that their research interests meshed with the requirements of the curriculum.

In 2002, the department (along with the University) moved from a 3- to a 4-unit curriculum (which changed our curriculum's total units from 42 to 44; this has subsequently risen to 48). We renamed the Writing Emphasis "Writing, Language and Culture," and made some curricular changes to the both tracks of the major. We eliminated the two foundational courses ("Literary Study I" and "Literary Study II") and "Major Author Seminars." In their place, we added "British and American Literature Surveys and Methods," the "Sophomore Seminar in Writing," "Special Topics in Literature and Writing," and the "Senior Seminar in Literature" and "Senior Seminar in Writing." We also replaced a few writing courses from the old curriculum with "Studies in Prose," "Ethics, Writing and Culture," and "Rhetoric and Culture." Later we re-introduced a literary methods course, "Introduction to Literary Study," in Fall 2004.

Prompted by our last review, we were able to hire in Creative Writing, as we had hoped (Susan Steinberg and D. A. Powell), and as a result, the department further modified the course offerings in the Writing Emphasis in Fall 2005. During this second revision of the Writing Emphasis, the department fine-tuned the progression of creative writing courses, which begins with "Introduction to Creative Writing." First, the "Sophomore Seminar in Writing" and "Advanced Composition" were eliminated and a set of intermediate (300) level courses was created from existing and new courses: "Studies in Prose" was renamed "Studies in Nonfiction," and we added "Studies in Fiction," "Studies in Poetry" and "Studies in Drama." (See details, as well as our earlier curriculum, ca. 1992, under the section on "Curriculum").

Since our last review, we have actively sought to further diversify our curriculum by offering courses in ethnic minority literature in the Major and in the Core. To that end, we recruited two Minority Dissertation Fellows (formerly Irvine Fellows): one taught primarily "American Literature Survey and Methods" and "African American Literature Survey" and the other offered both lower and upper division courses on Chicano/a and Latino/a Literature. Unfortunately, we were unable to retain either faculty member. Currently, we have no full-time faculty teaching courses on Chicano/a and Latino/a Literature and the "Asian American Literature Survey" has mostly been taught by an adjunct faculty member. While Dean Rader returned from administration to teaching in 2008, he is unable to offer "Native American Literature Survey" on a regular basis due to his obligations to the department and other programs. (More details are offered under the sections on "Faculty" and "Diversity").

Since our last review, we have made a number of other changes that have positively affected the department, altering the intellectual climate in vibrant and creative ways:

- We introduced the Senior Seminars, a capstone program in which senior Writing Emphasis students produce a portfolio of their work and Literature students revise a paper written for an earlier course; they conduct significantly more research, lengthen the essay, and work with an outside reader (usually from the department) until it comes as close to publishable as possible. The Seminars close with an all-day student conference at which Literature students read shortened versions of their papers and Writing students present a group of poems, a short story or short shorts, or segments of longer pieces.
- We have also introduced an Honors Track, a conflation of the Literature and Writing Tracks that requires a 3.7 in the major, and a total of 56 units. Because only three students have completed the Honors requirements thus far, several members of the department would like to revisit this program and devise something more attractive to excellent students, especially to those who excel in either literature or writing, but not in both.
- At Susan Steinberg's initiative, the Department now awards a number of prizes at the end of the semester in poetry, fiction, and nonfiction. This motivates the students, especially since the judges are external to USF.

The changes in our curriculum and program have influenced how our students think of their lives after USF. Many now aim for graduate school or want to apply their writing and analytical skills in a broad array of careers. Certainly we might make other adjustments to increase the number of our students who are excited about going on to graduate school, or to introduce them to a wider variety of appealing employment options, the ones we rarely hear about. One of our former students, for example, is an ethno-zoologist.

We could also do more to encourage our students to apply for fellowships and grants aimed at undergraduates with graduate aspirations. This would enrich their C.V.'s and their educations. The difficulty generally comes down to us: we are too few. Because we're stretched so thin, each of us has more advisees, more departmental tasks, more letters of reference, more faculty mentoring, more things we should do for our students. Somewhere amid those demands, we also have obligations to our research, creative writing or other professional activities, and family.

Nevertheless, this department has become a thriving intellectual center compared to the early 90's when 2/3 of our faculty were adjuncts. This is due at least in part to the improved curricular structure that each semester helps students build on previous semesters in their understanding of texts and language; and by the vastly improved Writing Emphasis, made possible primarily through the hiring of three faculty and the promise to hire more. More of our faculty have been using student TAs and RAs, who then experience first-hand the implementation of coursework, the design of research and

trajectory of the publication process, and many other elements of departmental workings that students otherwise never experience.

Although in the past the department has been understaffed by full-time, tenure track faculty and conversely overstaffed with adjunct faculty, the future of the department looks more optimistic. The administration has acknowledged the department's staffing needs, especially in our Writing Emphasis, and has been working with the department to remedy the problem, especially by supporting our hiring for tenure-track positions. With the addition of Susan Steinberg and Douglas Powell and the return of Sean Michaelson, staffing conditions have definitely improved since our last program review.

### **Where We Are Now**

We continue to feel stretched, especially given the growth of our major over the past few years. We have nine full-time faculty members for 178 majors (History, by comparison, has eleven full-time faculty members for 65 majors). We cannot offer every course we should each semester because we still have too few faculty, and our core faculty are also teaching essential courses in other University programs. Our progress in hiring the faculty necessary to delivering our curriculum is currently impeded by University budget problems.

Although our writing faculty have decided to teach solely for the English department and are not currently offering courses for the MFA program in writing, we can still offer only two to three upper-division Writing courses per semester. In addition, we cannot properly staff Core and Freshman Seminar courses (especially as the College plans to expand the Freshman Seminar program dramatically in the next few years). Nor can we offer a wide variety of upper-division electives to our majors. We are fortunate to have quality adjunct faculty and wish we could hire perhaps two of them who are proven teachers, have been faithful to our department for many years, and who would expand our offerings in the major, Freshman Seminar and Core curricula.

### **C. GOALS**

In the major, the English Department promotes academic excellence through challenging curricula for both its literature and writing students, and in a variety of courses offered through the Core Curriculum. We hope that our students who complete the B.A. in English will be able to engage imaginatively and critically with literature, embrace the rich diversity of literary traditions and critical theories, understand the rhetorical nature and ethical implications of writing and publication, and mature as critical readers, thinkers and writers about issues of diversity and social justice.

Our students graduate from our program with skills in critical and creative thinking, research, analysis, editing and publishing, and with a sensitivity to social justice. Because student projects often take the form of long-term and lengthy manuscripts, which are peer-edited and/or workshopped, students acquire strong work ethics, self-discipline, motivation, and teamwork skills. To that end, the English program prepares

students effectively for further study in literature or writing, professional training in law or MBA programs, teaching, editing, technical writing, and related work in a variety of business and social service fields.

## **II. CURRICULUM**

### **A. General overview**

The Department of English offers both major and minor programs, and both of these allow the student to elect either a literature or writing emphasis. In addition, as of 2005, we offer an Honors Curriculum that includes most or all of both emphases. Central to these programs is a belief that the close study of literature offers both great pleasure and intellectual challenge. Among these rewards, students gain greater understanding of the power of literary language and thought, the rich diversity of literary traditions and the cultural contexts of literary production. Intellectually, students will mature as readers, thinkers and writers, able to engage in analysis and discussion, and to write with acuity and critical self-awareness.

Our curriculum has come a long way since 1992, when it was primarily an array of survey courses, all of which were required. These included a two-part survey of British literature, a two-part survey of American literature, a three-part Methods series, a series of Writing courses for a Writing Program, for which there was only one full-time faculty member, and some electives. The curriculum had assumed this format because the Dean's office routinely canceled courses that did not attract enough students, except for courses required for graduation. The curriculum thus lost more interesting courses, and students barely understood the major, let alone developed an interest in graduate school. New faculty at the time were told that our students "don't go to graduate school"—even though historically, English has prepared students for a variety of graduate pursuits: law, medicine, English or Philosophy, the Fine Arts or Business, and Social Sciences.

The department did develop a new curriculum, one that covered, generally, the periods into which the discipline arbitrarily divides its history, and prepared students better for exams such as the GRE; it also promised a better understanding of literature as a whole, with courses more focused on academic writing and literary methods. What did this interim curriculum effect? First, it introduced steps and prerequisites. In the first tier, students had to complete their College writing requirement (through the Rhetoric and Composition department) and an introductory foundational course; in the second, seven "Period" courses (five in British lit from 1100 to the present and two in American lit). Disagreement arose over the value of surveys, a capstone course for Seniors, an Honors program, or seminar paper for qualified students, so we did not include them. But we did introduce a requirement that students complete two in-depth studies of a major literary figure; they also had room for electives at the 300- or 400-level.

This curriculum was in place when we had our first external review in 2000. As one might expect, we each had reservations about different aspects of our relatively new curriculum, especially given the fact that we had barely touched the Writing program, but recognized it as a step forward, especially in making the program developmental. Students now progressed from a basic understanding of the discipline, through studies of the standard periods, to upper-division seminars. As outlined in the “History” section of this document, we had also hired Dean Rader in 2001, which allowed us to begin revising the Writing Emphasis, with the aim of making it as rigorous as Literature, also with a developmental curriculum. Hiring an additional two faculty members in Writing (Susan Steinberg and D. A. Powell) has allowed us to create the strong Writing Curriculum we had envisioned.

We revised the curriculum then in 2002, and again in 2005, partly to reflect our own desire to modify it and partly in response to the University’s shift from a 3-unit course norm to a 4-unit norm. This major shift produced concomitant changes in the General Education (renamed the Core) Curriculum, to which we have also responded. The Literature Emphasis now requires both the American and British surveys, while still retaining a more focused background in the major works of British and American literatures. Through a coherent system of prerequisites and sequenced curriculum, students gradually develop the skills of close reading, research and analysis inherent to the discipline.

The Writing Emphasis combines a selection of courses from the literature emphasis with a concentration of courses designed to enhance student skills in expository and creative writing and rhetorical analysis. In addition, the emphasis addresses the ethical implications of writing; and both theoretical and practical issues related to publishing.

Both emphases require a seminar in the methods of literary study, followed by two broad surveys of English and American literature, and lecture courses on the literature of different historical periods. At the senior level, major author seminars, advanced writing workshops, and special topics courses in writing and literature provide students with more advanced research and presentation opportunities in a seminar setting.

These changes have resulted in a strong and challenging curriculum for both our literature and writing emphasis students. Some of us do wonder, though, if the curriculum best serves those students who become motivated and excited to take the GREs. One of our department’s strengths is that its syllabi are laden with writers who do not make into the GREs, who, instead, challenge its construction of the canon. These writers are important not only for a curriculum aimed at a diverse group of students, but for the future of English studies. What do other schools do who experience this curricular dilemma?

Many of us would welcome suggestions about how to take students who start with almost no background in literary analysis, who arrive as freshmen or transfer students with little understanding about the nature of language or the history of the discipline, who have read little before they came here and written less—and leave them with new goals: to succeed



in the GRE or LSAT well enough not be locked out of graduate programs that will enable them to fulfill their ambitions; to enter an MFA program that will advantage them in a career in writing; to get that entry position in the profession of their choice.

## **B. Undergraduate Program**

### ***a) The Core Curriculum***

In most semesters since the new Core was first implemented in 2002, we have offered approximately five Core courses; under the new Core rubrics, other departments also contribute to the Literature requirement. Generally, of the courses offered by the English department, two are taught by full-time faculty, the rest by adjuncts. As fine a job as many of the adjuncts do, this is an inadequate strategy for staffing these courses, unfair to both faculty and students alike.

In addition, in the fall semester, we offer at least one, and as many as three freshman seminars. Our freshman seminars have been consistently popular, enrolling between 12 and 15 students in every section. This is an effective recruiting tool for the department, and we need to be able to offer more.

With the exception of freshman seminars, which are limited to 15, enrollment ceilings in the Core are set at 40, which we consider a serious obstacle to sound pedagogy in a literature program. Enrollments in the Core hover near or at the ceiling in virtually every section, and sometimes exceed the limit.

#### List of Core Classes offered by English Department Faculty

- Major American Novels
- Survey of African-American Literature I and II
- Studies in Women's Literature I and II
- Survey of Asian American Literature
- Freshman Seminar: Asian American Literature
- Tales and Transformations
- Survey of Native American Literature
- Survey of Chicano/a Literature
- Literature, Gender and Sexualities
- Introduction to Creative Writing for Non-Majors
- Literature and the Environment

### ***b) Courses in the Major***

Students majoring in English, regardless of emphasis, complete a program of 48 units.

#### **Lower-division (12 or 16 units)**

Both literature and writing students are required to take a course in literary methods, as well as two literature survey courses. They must complete at least one of their survey courses before enrolling in 300-level courses, and the second no later than the first semester of their junior year. The three courses that all English majors must take are:

***Survey of British Literature and Methods (English 190).*** This course includes intensive reading and analysis of fiction, poetry, and drama in the British tradition from the medieval period to the present. The course serves as an introduction to the great themes and movements in British literary history; and emphasizes acquisition of a basic vocabulary for literary analysis in the context of practical criticism.

***Survey of American Literature and Methods (English 191).*** The American counterpart to English 190, this course includes intensive reading and analysis of fiction, poetry, and drama in the American tradition from the colonial period to the present. The course serves as an introduction to the great themes and movements in American literary history; and emphasizes acquisition of a basic vocabulary for literary analysis in the context of practical criticism.

***Introduction to Literary Study (English 192).*** This course introduces students to the analysis of the three major genres: poetry, fiction and drama. Students acquire the vocabulary and tools for work in literary study. In this writing-intensive course, they engage in close reading and the analysis of texts in the context of practical criticism. They also learn the fundamentals of research in the field, including using MLA databases, gathering and assessing secondary sources, and properly using sources in a research assignment.

**In addition, writing students must take**

***Introduction to Creative Writing (English 250).*** This course explores the art of writing poetry, short fiction and one other genre (either drama or creative nonfiction). The course develops students' critical skills in responding to their own work and the work of their peers; introduces students to a diverse selection of writing styles, techniques and forms; and prepares students for writing workshops.

### **Upper Division Literature Emphasis (36 units)**

***Period courses (12 units).*** Students take one course in each of three literary periods (pre-1700, 1700-1900, 1900-present). Topics within these periods vary, and students may repeat a course if the content changes.

***Shakespeare (4 units).*** Students examine principal plays of Shakespeare, in the light of recent and contemporary criticism.

***Critical Analysis (4 units).*** Builds on the analytical and critical skills developed in 190, 191 and 192, through major methodologies of 20<sup>th</sup>-century literary theories.

### ***Literature Electives (12 units)***

Students must also complete three literature electives, which must be upper-division courses, and one of which must be in minority literature.

***Senior Seminar in Literature (4 unit).*** A course which integrates the knowledge and skills derived from previous work in a significant research project. Work is submitted to both the instructor and an outside reader.

### **Upper Division Writing Emphasis (28 units)**

***Period courses (12 units).*** Students take one literature course in each of three periods (pre-1700, 1700-1900, 1900-present). Topics within these periods vary, and students may repeat a course if the content changes.

***Advanced Writing Workshop (4 units).*** Writing students must take at least one of the following: Advanced Poetry, Advanced Fiction, Advanced Nonfiction.

### ***Writing Emphasis Electives (8 units).***

In addition to a workshop of their choice, writing students must take two writing electives. They can take any additional workshops for credit, including repeating a workshop one time, or they can choose from an internship, a special topics course, a genre course (Studies in Short Fiction, Poetry, Drama or Nonfiction), Rhetoric and Culture, or Writing, Ethics and Culture.

***Senior Seminar in Writing (4 units).*** The capstone course for the Writing Emphasis integrates the knowledge and skills derived from previous work in a significant creative writing portfolio or research project.

### **Honors English Program**

To enroll, students must have at least a 3.30 GPA in English classes; to graduate with Honors in English, students must complete the program with at least a 3.70 in English classes. Students must complete 56 units of courses combining both Literature and Writing Track requirements. Students in the Honors track can choose to complete either a Senior Seminar in Literature or Writing as their capstone course.

### ***c) The Minor in English, Literature Emphasis***

For students who would like to complement their study in another area of the humanities (or even business or science), we offer a minor in literature which requires twenty (20) units of study. For a minor, students must take either:

### **Plan I**

**Survey Course (4 units):** Students must take either Survey of American Literature and Methods (English 191) OR Survey of British Literature and Methods (English 190).  
AND

**Literature Courses (16 units):** Students must take four literature elective courses, selected in consultation with an English department advisor. Typically, students elect some combination of period courses with upper-division electives..

**OR**

### **Plan II**

**Survey Courses (8 units):** Students must take both Survey of American Literature and Methods (English 191) AND Survey of British Literature and Methods (English 190).  
AND

**Literature Courses (12 units):** Students must take three literature elective courses, selected in consultation with an English department advisor. Typically, students elect some combination of period courses with upper-division electives.

#### ***d) The Minor in English, Writing Emphasis***

The Writing Emphasis minor allows majors from other disciplines to enhance their writing skills. The requirements are:

**Survey Courses (8 units).** Students must take both of the survey courses: Survey of American Literature and Methods (English 191) AND Survey of British Literature and Methods (English 190).

**Writing Elective (12 units).** Students may select any of the allowable writing electives for English majors, one of which must focus on minority literature. Courses may be chosen from the following: Shakespeare, Rhetoric and Culture, Studies in Nonfiction, Studies in Fiction, Studies in Poetry, Studies in Drama, Ethics Writing and Culture, Special Topics in Writing, Advanced Workshop in Poetry, Advanced Workshop in Fiction, Advanced Workshop in Non-Fiction, Writing Internships.

### **COURSES OFFERED**

Methods and other Level I courses

- Introduction to Literary Study
- Survey of American Literature
- Survey of British Literature
- Introduction to Creative Writing

Period Courses (300 level)

- American Literature to 1900
  - Fiction 1850-1900
  - Mainstream and Margins in American Literature

- Philosophical Traditions: from the Puritans through Whitman and Dickinson
- Fiction 1900-1950
- Fiction Since 1960
- American Literature Since 1900
  - American Novel 1930-1950
  - American Dramas
- Medieval British Literature
  - Faith
  - Travel Literature
- Renaissance British Literature
  - Renaissance Drama
  - Renaissance Poetry and Drama
- 18<sup>th</sup>-century British Literature
  - Atlantic Culture
  - British Literature and Culture
  - Landscapes and Literature
- 19<sup>th</sup>-century British Literature
  - Romantics
  - Victorian Poetry and Fiction
  - Victorian Novel
- 20<sup>th</sup>-century British Literature
  - Decadence, Aestheticism, Symbolism
  - British Modernism
  - Literature of the 1930s
  - The Modernist City
- Literature Electives (Special Topics)
  - Contemporary American Literature
  - Postcolonial Literature
  - Asian-Pacific American Film
  - Latino/Latina Literature
  - Psychology and Literature
  - Introduction to Feminist Thought
  - African American Women Writers
  - California Writers
  - Popular Cultures
- Writing Emphasis Electives
  - Internship in Writing
  - Special Topics in Writing
  - Studies in Drama
  - Studies in Poetry
  - Studies in Nonfiction
  - Studies in Fiction
  - Ethics, Writing and Culture

Rhetoric and Culture  
Advanced Workshop in Creative Writing: Poetry  
Advanced Workshop in Creative Writing: Fiction  
Advanced Workshop in Creative Writing: Non-Fiction Prose

*e) Commentary*

Since implementing our new curriculum in the Fall of 1996 and through its subsequent revisions, we have, through a bit of trial and error, arrived at a reasonable rotation of courses. Our goals in scheduling necessitate walking a thin line between sufficiently-varied, sufficiently-available offerings on the one hand, and sufficient enrollments on the other. All courses for the major and the Core are now offered in a regular and predictable pattern. However, the human resources of the department are stretched far past their limits in offering this curriculum.

Student enrollments are consistently at the ceiling in our foundational courses (20), of which we offer three to four every semester. In the period courses (with a newly-raised ceiling of 35), we typically enroll between 17 and 25 students. Despite our desire to offer a range of interesting literature electives, we don't have sufficient faculty to vary our electives. This problem is particular true in relation to the requirement that one of the students' electives be devoted to minority literature.

The curriculum offers a coherent program of prerequisites so that students move through a progressively more complex and rigorous program. They must, for example, complete expository writing requirements before beginning the major (or minimally, take it concurrently with 192); complete Eng. 192 before moving ahead in the major; must complete Eng. 250 before taking any advanced writing courses; and take Senior Seminars only after completing all prerequisites and two period courses. By the time students reach their senior year, they have had repeated experiences in literary research methods and presentations, and written extensively in all of their courses. Writing Emphasis students have taken at least one workshop to expose them to the language and experience of peer critique.

In the Writing Emphasis, creative writing workshop enrollments are consistently between 12 and 15 (the cap is 15). The most effective workshops should be limited to 15; an ideal limit is 13. The enrollment cap should also be lowered to 15 for seminar courses in the writing emphasis; this would allow for more attention to be paid to the work of each student.

The department is committed to developing more reasonable maximum enrollments in both its Core and major courses. Presently the maximum enrollment levels are set too high in Core courses (40), especially since these classes are supposed to contain an intensive writing component. The high enrollments create several problems: full-time faculty are averse to teaching such large courses and, thus, we miss opportunities to recruit English majors; underpaid adjuncts are left with the unenviable task of teaching overly-large classes; and faculty do not require the students to write as much as the University has specified in these classes because there are too many student papers to

grade. Thus, they are not delivering the curriculum that the University has mandated; and students do not receive the instruction in writing that they deserve but, instead, take exams, do collaborative projects or other work that does not require time-consuming grading. Give the pedagogical requirements for successful learning experiences in the Core classes, we strongly advocate an enrollment limit of 25.

Since faculty cannot use student assistants to grade essay parts of exams or papers, and since English classes largely consist of both of these components, English faculty cannot make the same use of student assistants as faculty in other disciplines—especially the Sciences. Since 2003, the department has hired Teaching Assistants from the MFA program at USF. While they initially worked with Senior Seminars, helping in workshops and editing drafts, in the last three years, faculty have also been hiring TAs for other courses. While faculty have various experiences in working with TAs, the department generally agrees that this process benefits both the faculty and the MFA graduate students.

### **III. ASSESSMENT**

#### **A. Learning Goals, Outcomes, and Measurements**

Our learning outcomes stem from four learning goals:

**Goal I. Students will have acquired a basic understanding of the literary, historical, social, and cultural influences that inform literary works.**

##### **Outcome 1:**

Students will identify differences among various historical periods and representative writers in English and American Literatures.

##### **Rubric:**

- a) Below Expectation: Students barely exhibit knowledge of at least three historical periods in either British or American literature, e.g. representative authors, major works, and associated literary terms.
- b) Minimally Acceptable: Students are able to identify fundamental facts about at least three historical periods, e.g. representative author, major works, and associated literary terms.
- c) Exemplary: Students demonstrate good knowledge about at least three historical periods, e.g. representative authors, major works, and associated literary terms.

##### **Measurement Tools:**

Final exams and papers from the literature survey courses and/or three required period courses: 190, 191, 310, 320, or 330. In the first year assessment, the final exams and papers from the Survey of American and British Literature (190 and 191) will be used for evaluation.

**Time Frame:**

This outcome will fall into the FIRST YEAR ASSESSMENT plan. Students are encouraged to complete the survey courses during the first three semesters and they must complete at least one period course before taking 400 level upper-division electives. It is recommended that students complete the three period courses during the second and third years in the major.

**Who Assesses:**

Chair(s) and the department.

**How data will be used to improve the program or revise curricula:**

The department will meet to discuss findings and will make recommendations to improve department curriculum.

**Outcome 2:**

Students will identify characteristics of different literary genres: novel, short fiction, nonfiction prose, fiction, poetry, and drama.

**Rubric:**

- a) Below Expectation: Students are unable to define characteristics of literary genres and traditions.
- b) Minimally Acceptable: Students can define basic characteristics of literary genres and traditions.
- c) Exemplary: Students demonstrate comprehensive knowledge of literary genres and show skills in working within their aesthetic and scholarly traditions.

**Measurement Tools:**

Various assignment and activities in the survey courses of British and American Literatures; the Introduction to Literary Studies; Introduction to Creative Writing; Introduction to Literary Studies: 190, 191, 192, and 250. Specific questions on the final exams and papers from the Survey of American and British Literature (190 and 191) will be used for evaluation.

**Time Frame:**

This will fall into FIRST YEAR ASSESSMENT PLAN. Students are encouraged to take the Survey courses within the first two or three semesters as majors.

**Who Assesses:**

Chair(s) and department

**How data will be used to improve the program or revise curricula:**

The department will meet to discuss findings and will make recommendations to improve department curriculum.



**Outcome 3:**

Students will define and compare various literary fields and movements: e.g., Medievalism, Romanticism, Modernism, Postmodernism, Postcolonialism, American Colonialism, American Naturalism, Ethnic American Studies.

**Rubric:**

- a) Below Expectation: Students cannot demonstrate general knowledge of various literary and cultural movements and cannot compare them formally, thematically, or historically.
- b) Minimally Acceptable: Students show broad knowledge of various literary movements and can identify them formally, thematically, or historically.
- c) Exemplary: Students show sophisticated knowledge and demonstrate ability to identify, evaluate, and engage in various literary movements formally, thematically, or historically.

**Measurement Tools:**

Selected papers, projects, and/or beginning and end of semester questionnaires from period Courses (300 level) and a few elective courses (400 level) are used.

**Time Frame:**

This will fall into SECOND YEAR ASSESSMENT PLAN. These courses are often taken as early as the second year after completion of lower division courses.

**Who Assesses:**

Chair(s) and the department.

**How data will be used to improve the program or revise curricula:**

The department will meet to discuss findings and will make recommendations to improve department curriculum.

**Goal II: Students will have developed a basic critical ability to identify, interpret, and evaluate ideas and formal features in reading literature and/or writing creatively.**

**Outcome 4:**

Students will deploy the technical language and strategies for writing creatively and/or writing about literary texts.

**Rubric:**

- a) Below Expectation: Students barely demonstrate the ability to identify and apply formal and stylistic elements in literary analysis and creative writing projects.
- b) Minimally Acceptable: Students possess fundamental skills in identifying and applying formal and stylistic elements in literary analysis and creative writing projects.

c) Exemplary: Students show superb skills in identifying and applying formal and stylistic elements in literary analysis and creative writing projects.

**Measurement Tools:**

This outcome can be assessed primarily in student papers, portfolios, and/or beginning and end of semester questionnaires given in the lower division courses, Introduction to Creative Writing and Introduction to Literary Studies, and/or upper division level literature and writing courses.

**Time Frame:**

This falls into THIRD YEAR ASSESSMENT PLAN. Students are asked to take lower division courses during the first and second years; the upper division courses are often taken during the last two years of the major.

**Who Assesses:**

Chair(s) and the department

**How data will be used to improve the program or revise curricula:**

The department will meet to discuss findings and will make recommendations to improve department curriculum.

**Goal III: Students will have developed a sensitivity to the plurality of meanings within a literary text.**

**Outcome 5:**

Students will learn to read texts from multiple perspectives: e.g. learn differentiated readings via various contemporary critical theories.

**Rubric:**

- a) Below Expectation: Students fail to show familiarity with at least two different literary theories; they do not show understanding of the critical issues in the field.
- b) Minimally Acceptable: Students can compare and contrast at least two literary theories; they understand the critical issues in the field.
- c) Exemplary: Students demonstrate superior ability to analyze texts with precision and rigor via a broad range (more than two) of literary theories; they show understanding of the critical issues and can contribute to the debates in the field.

**Measurement Tools:**

Paper, portfolio, or projects from Critical Analysis courses (380) and other 300 level literature and writing courses.

**Time Frame:**

This outcome falls into the SECOND YEAR ASSESSMENT PLAN. The upper division (300 level) courses are often taken during students' last two years as majors.

**Who Assesses:**

Chair(s) and the department

**How data will be used to improve the program or revise curricula:**

The department will meet to discuss findings and will make recommendations to improve department curriculum.

**Outcome 6:**

Students will demonstrate knowledge of pluralism in response to texts that focus on diversity and social justice issues, i.e. writings that underscore the complexity of race, ethnicity, gender, class and sexual orientation.

**Rubric:**

- a) Below Expectation: Students are unable to identify and define at least two issues of diversity and social justice in literary texts.
- b) Minimally Acceptable: Students are able to identify and develop at least two issues of diversity and social justice in literary texts.
- c) Exemplary: Students show sophisticated understanding of a wide range (more than two) of issues about diversity and social justice in literary texts.

**Measurement Tools:**

Papers or projects derived from courses that engage in social justice issues as primary thematic foci and/or courses that fulfill ethnic minority requirement for the major. Alumni questionnaires may also provide some data for measuring this outcome.

**Time Frame:**

This outcome falls into the SECOND YEAR ASSESSMENT PLAN. Students will take these courses in Ethnic Minority Literature as electives after completion of lower division courses in the major.

**Who Assesses:**

Chair(s) and department.

**How data will be used to improve the program or revise curricula:**

The department will meet to discuss findings and will make recommendations to improve department curriculum.

**Goal IV. Students will have learned writing and communication skills.****Outcome 7:**

Students will demonstrate in writing and speech the ability to develop clear and coherent interpretive essays and/or original creative writing; they can articulate in writing and discussion/workshop their responses to literary and/or peer texts.

**Rubric:**

a) Below Expectations: Students are unable to complete critical and research-based assignments with proper literary citation styles. Students' work fails to demonstrate standard techniques and devices in creative writing. Students do not offer appropriate editorial responses to critical and creative works in peer-review and workshop formats.

b) Minimally Acceptable: Students can complete critical and research-based assignments with proper literary citation styles. Student's creative work reflects adequate knowledge of standard techniques and devices. Students offer appropriate editorial responses to critical and creative works in peer-review and workshop formats.

c) Exemplary: Student complete works that demonstrate superior understanding of critical writing and offer significant contributions to the field. Student's creative works are considered original and show sophisticated writing techniques and devices. Students provide excellent editorial responses to critical and/or creative works in peer-review and workshop formats.

**Measurement Tools:**

Sampling of papers, portfolio, or project derived from Senior Seminars in Literature or Creative Writing, and Creative Writing Workshop courses are used. Completion of Senior Seminar courses (major projects, weekly workshops, and final oral presentation) with C or better.

**Time Frame:**

This falls into the THIRD YEAR ASSESSMENT PLAN. Creative Writing Workshop courses are encouraged for students at their senior year in the major; Senior Seminar is taken only during the Spring semester prior to graduation.

**Who Assesses:**

Chair(s) and department

**How data will be used to improve the program or revise curricula:**

The department will meet to discuss findings and will make recommendations to improve department curriculum.

**IV. FACULTY****A. Demographics****Full-time Faculty**

At present, there are nine tenured or tenure-track professors in the department and one shared term professor:

- Carolyn Brown (Shakespeare/Renaissance)

- Rachel Crawford (18<sup>th</sup> Century Literature and Romanticism; Gender and Sexualities)
- Eileen Fung: (Asian American Literature; Medieval Literature)
- Alan Heineman (19<sup>th</sup> & 20<sup>th</sup> Century American Literature)
- Patricia Hill (African American Literature; African American Studies; American Colonial Literature)
- Sean Michaelson (18th century British Literature)
- D. A. Powell (Creative Writing: Poetry, Playwriting)
- Dean Rader (American Literature: Poetry; American Indian Studies; Popular Culture)
- Tracy Seeley (Victorian/Early 20<sup>th</sup> Century British Literature; Creative Writing: Nonfiction Prose)
- Susan Steinberg (Creative Writing: Fiction)

Professors: Crawford, Heineman, Hill

Associate Professors: Brown, Fung, Rader, Seeley, Steinberg

Assistant Professors: Powell, Michaelson

### Adjunct Faculty

Compared with other departments, English relies on few adjunct professors. We typically have two or three adjuncts teaching for us each semester, usually in the surveys plus a creative writing class. Kate Elder, Patrick Schweiterman, and Rose Zimbardo have been regulars in the department for several years now. Bruce Snider has joined us more recently as an adjunct for a few Writing courses and Max DeLaure is currently teaching fiction. Michael Rozendal has also taught our Core courses in the past three years (recently hired as full-time term faculty for Rhetoric and Composition).

In addition, full-time faculty from other departments will occasionally teach for us. For example, Stephanie Vandrick from ESL, and Brian Dempster and Mark Merritt, both from Rhetoric and Composition, have taught in the department.

### Minority Dissertation Fellows

In recent years, the English department has been very supportive of recruiting ethnic minority faculty. As stated above, since the last program review, the department has been granted two Minority Dissertation Fellows. One of the very first Fellows, Eileen Fung, has been a great addition to the department and we continue to ask for more fellows. Our most recent Fellows didn't work out as we had hoped, but we are optimistic that we will be awarded another Fellow in the near future. The department would like very much to hire someone who can teach Chicano/a and Latino/a literature; however, it has proven extremely difficult to attract a quality candidate in this field. In fact, in the past, our top choices have accepted offers elsewhere.

## **Faculty Workload and the Curriculum**

Right now, the number of faculty in the English department cannot deliver the breadth of classes we should be offering students. As previously noted, there aren't enough of us, and virtually every faculty member also contributes to other programs. We often have to compromise departmental offerings, providing too few courses (both in the major and Core) and by staffing courses with adjunct faculty.

### ***Faculty contributions to other programs:***

Carolyn Brown: Teaches in the Honors Program

Rachel Crawford: Teaches in the Honors program and Gender/Sexualities Studies

Eileen Fung: Teaches in Asian American Studies, Ethnic Studies, and Gender/Sexualities Studies

Alan Heineman: Directs and teaches in the Honors program

Patricia Hill: Teaches in African American Studies

D. A. Powell: Has taught in the MFA program

Dean Rader: Teaches in the Honors program

Tracy Seeley: Teaches in the St. Ignatius Institute

Susan Steinberg: Has taught in the MFA program

Sean Michaelson: Directs the St. Ignatius Institute and teaches one course per semester for the English Department

The teaching load is 9 courses over 4 semesters (2/2/2/3), and the courses for majors are generally, small. That said, to offer the most pedagogically effective program, we believe that our upper-division literature classes should cap at 20 or 25 rather than 35; the Writing Workshops cap at 15 rather than 20; and the Core classes cap at 25 rather than 40.

## **B. Teaching**

Course assignments are always driven by the department's needs and by faculty preferences and areas of expertise. Since the latter are divergent, there are rarely conflicts, though should conflict arise, seniority of the faculty and/or the course taught becomes the determining factor. Faculty members are nearly always assigned their top two to three choices. After staffing courses with full-time faculty, any other gaps are filled by adjunct faculty. The department's consensus is to maximize the use of full-time faculty in courses for the major. Unfortunately, this has resulted in very few full-time English faculty teaching in the Core and other Freshman-level courses (Freshman Seminars, Living and Learning Communities). This clearly affects our ability to recruit English majors from these beginning year programs.

In addition to their work in other programs, our faculty typically teach the following courses in English:

Carolyn Brown: Period Course (Renaissance); Shakespeare; Senior Seminar in Literature; Honors in Humanities Seminar

Rachel Crawford: Period Course (Romanticism/18<sup>th</sup> Century); Literature, Gender, and Sexualities (Core/Major); Critical Analysis; Special Topics in Literature (Gender and Sexualities); Senior Seminar in Literature; Honors in Humanities Seminar

Alan Heineman: Introduction to Literary Studies; Period Course (19<sup>th</sup> and 20<sup>th</sup> Century American Lit); Special Topics in Literature (Faulkner); Honors in Humanities Seminar

Eileen Fung: Period Course (Medieval Literature); Survey of Asian American Literature and Films (Core/Major); Asian American Capstone Course; Senior Seminar in Literature (Asian American Women); Special Topics in Writing (Race)

Patricia Hill: Period Course (Colonial American/19<sup>th</sup>-Century American Literature); African American Literature (Core/Major); Internship Course (African American Studies Internship: Arts and Humanities)

D. A. Powell: Introduction to Creative Writing; Studies in Poetry; Poetry Workshop; Special Topics in Literature (California Literature); Special Topics in Writing (Screen Plays)

Dean Rader: Period Course (20<sup>th</sup>-Century American Literature); Studies in Poetry; Special Topics in Writing (Popular Culture); Survey of Native American Literature; Honos Seminar.

Tracy Seeley: Introduction to Literary Studies; Period Courses (19<sup>th</sup> –Century and 20<sup>th</sup>-Century British Literature); Studies in Nonfiction; Nonfiction Workshop; Internships in Writing; Tales and Transformations (Core); Literature and the Environment (Core).

Susan Steinberg: Introduction to Creative Writing; Advanced Workshop in Fiction; Special Topics in Writing (Experimental Writing, Writing on Art and the Artist); Senior Seminar in Writing

Sean Michaelson: Survey of British Literature; Period Course (18<sup>th</sup> Century British Literature)

While our developmental curriculum creates some structural restraints, our courses at each level allow faculty great flexibility in innovative and research-based teaching. For example, while our period courses (300-level) require a focus in specific time periods in either British or American literature, faculty members design the thematic and theoretical boundaries in each course. While one faculty member may teach major 19<sup>th</sup> to 20<sup>th</sup> century American novelists in our 330 course, for example, another faculty member may focus on Harlem Renaissance Literature. The Special Topics in Literature and Writing (400) provide the optimal space for faculty to offer new and interesting courses, often based on their current research. Our goal, which we began to discuss in Fall 2007, is to make our outcomes and expectations consistent across courses at each level (200s, 300s, and 400s); to eliminate redundancies; and to make sure that students are building on

previous levels as they advance through the curriculum. The strength of our curriculum is that it offers students a large picture of the literary quilt as well as a chance to focus closely on its smaller pieces.

### C. Faculty Research and Creative Work

**Carolyn Brown** is an Associate Professor who received her PhD in English literature with a specialization in Shakespeare from the University of California, Davis and regularly teaches Shakespeare and a variety of topics in British Renaissance Literature for the English department, and the Renaissance in England for the Honors Program.

Since 1990, she has regularly attended the annual Shakespeare Association of America Conference at which she has presented 10 papers and participated in 10 seminars; and led a seminar on feminism in Shakespeare at one conference meeting. Her scholarship covers feminism, historicism, psychology and literature, and early modern political theory. All of her publications are on Shakespeare and appear in the following journals: Studies in Philology, Clio: A Journal of Literature, History, and the Philosophy of History; Studies in English Literature; Texas Studies in Literature and Language; Shakespeare Studies; Literature and Psychology; American Imago; and English Literary Renaissance. Several of her articles have also been anthologized in Shakespearean Criticism by Gale Research and the Literature Criticism Series by Thomson Gale. Her article on Romeo and Juliet is listed as one of the sixteen best books and / or articles on the play by [www.questia.com](http://www.questia.com). Her most recent essay on The Taming of the Shrew appears in an anthology titled Re-visions of Shakespeare: Essays in Honor of Robert Ornstein (University of Delaware Press, 2004), and the essay is the one representative of 21<sup>st</sup> century criticism on the play in Harold Bloom's Shakespeare Through the Ages: "The Taming of the Shrew" (Chelsea House, 2008). She has been working for several years on a book-length manuscript entitled "Shakespeare's Female Machiavels," which provides a political reading of Shakespeare's female politicians in the Roman and history plays, Love's Labour's Lost, As You Like It, King Lear, and The Winter's Tale. The manuscript is complete except for the final revisions on the last chapter on The Winter's Tale and is being submitted to appropriate publishers.

**Rachel Crawford's** research centers on spatial relationships and how they are expressed in customary social relationships, literature, and landscape. Her book, *Poetry, Enclosure, and the Vernacular Landscape, 1700 – 1830*, was published by Cambridge University Press, 2002. It was winner of the Alpha Sigma Nu Award for Literature and the Fine Arts, 2005 (a triennial award), was Highly Recommended by *Choice Magazine* and ranked in the top 5% of ecological books for 2000-2003; it was winner of the Walker Cowen Manuscript Prize (a biennial award of \$4,000 including a publishing contract) for the Humanities, 2001 by the University of Virginia, declined due to publication conflict. She is currently working on two new book-length projects. The first, *Cartography and Literature in the Long Eighteenth Century* explores the relationship between space and literature, as seen in the way space is laid out in print in the western cartographical tradition, including but not exclusive to texts, such as Dyer's *The Fleece* and Thomson's "The Seasons" that reiterate trade routes in poetic language. Important in this study is the



language of space and the differences between a literary spatial vocabulary and a cartographical one. She has published journal articles in *ELH*, *Studies in Romanticism*, and *Romanticism*, among others. Crawford currently collaborates on the first complete edition of Robert Southey's work since his own edition of 1820, the final five volumes, General Editor Tim Fulford. The volumes are scheduled to be published by Pickering & Chatto in 2010. Her reviews appear in *The Huntington Quarterly*, *Studies in Romanticism*, and *Modern Philology*. She has presented a moderate number of talks, including peer-reviewed papers and invited proceedings, as participant, Panel Chair, and Respondent. These include the MLA, NASSR, and NEASECS, and the Coleridge Conference; the Jane Austen Society, the Humanities Advisory Board, and various student groups.

**Eileen Fung** has two areas of interest, medieval British travel literature and modern Asian-American literature and culture. She has published articles on the construction of race, gender, and sexuality in travel narratives in British Medieval studies and on the formation of ethnic subjectivity in Asian American literature and films. She has served as a reader for various journals and is currently on the editorial board for an on-line Asian American Literary Resources site that focuses on teaching and pedagogy. Her work has appeared in anthologies, *Atlantic Literary Review*, *LIT: Literature, Interpretation, Theory*, and others. Her current book project *Appetite, Hunger, and Cultural Politics in Asian American Food Writing and Films* examines the relationships of eating, popular culture, and food colonialism in Asian American literature, films, cookbooks, and cooking shows.

**Alan Heineman** has written a textbook, *Writing Term Papers* (with Hulon Willis) (Harcourt Brace), which went into three editions. He's also published scholarly articles and reviews of contemporary fiction. He has been Senior Editor of the *San Francisco Review of Books*, and written more than 100 articles, columns, and reviews of books, records and performances for *Down Beat* and other contemporary music journals.

**Patricia Hill** has written several pieces on African American literature. Her enthusiastically received two-volume anthology, the *Riverside Anthology of the African American Literary Tradition*, was published by Houghton Mifflin in 1998.

**D. A. Powell** is the author of *Tea, Lunch and Cocktails*. The latter was a finalist for the Lambda and the National Book Critics' Circle Awards. Powell's work appears in numerous anthologies, including Norton's *American Hybrids*, *Legitimate Dangers: Poets of the New Century* and *Best American Poetry 1998*. His recent poems appear in *Kenyon Review*, *New Orleans Review*, *Poetry*, *New England Review* and *Virginia Quarterly Review*. *Chronic*, Powell's fourth full-length collection, will be published by Graywolf Press in early 2009. Additionally, an international edition of his selected poems is forthcoming in English with German translations. His essay on "Structure of Elegy" was included in the textbook *Structure & Surprise*, ed. Michael Theune (Teachers & Writers, 2007).

**Dean Rader** works in a number of different fields, including American Indian studies, writing and popular culture, and poetry. He has co-edited two books, *The World is a Text: Writing, Reading, and Thinking about Visual and Popular Culture*, with Jonathan Silverman (Prentice Hall, 2001, 2005, 2008) and *Speak To Me Words: Essays on Contemporary American Indian Poetry*, with Janice Gould (University of Arizona Press, 2003). He has published nearly a dozen articles, essays, and book chapters, over a dozen reviews, and most recently, op-ed pieces in *The San Francisco Chronicle*, *The Bay Area Newspapers (Oakland Tribune)*, and *The Oklahoma Observer*. He is also at work on his first collection of poems, entitled *Works + Days*. Recent poems have appeared or will appear in *POOL*, *Poet Lore*, *The Colorado Review*, *DMQ Review*, *The Connecticut River Review*, *Borderlands*, *Crab Creek Review*, *Common Ground Review*, and *Veer: New Verse*. In 2007, he won the *Crab Creek Review Poetry Prize*, and he was recently invited to curate a special issue of *Sentence* devoted to American Indian prose poetry. His most recent book project, *Engaged Resistance: Contemporary American Indian Art, Literature, and Film* is under contract with the University of Texas Press and is forthcoming in 2009. He is the National Endowment for the Humanities Chair for 2008-09.

**Tracy Seeley's** academic work spans the late-Victorian and Modernist periods of English literature. In 19th-century studies, she has published works on Victorian writer Dinah Mulock Craik and Victorian women's essays (*Prose Studies*); on the essays of Alice Meynell (*Women's Studies*); on Meynell's fin-de-siècle poetry (*Victorian Literature and Culture*); and on the late-19th century metaphysical poetry revival (Blackwell's *Literature Compass*). She has presented conference papers on Meynell, on Ada Levenson, and on New Woman Writers Egerton, Wotton and Grand.

In the modernist period, she has recently published essays on Virginia Woolf and the politics and aesthetics of space (in *Woolf Studies Annual*; and in *Locating Woolf: The Politics of Space and Place*, Palgrave Macmillan). An essay on Joseph Conrad, previously published in *ELH*, was selected by Harold Bloom for inclusion in *Joseph Conrad* (Chelsea House). An essay on the Coen Brothers' "O Brother, Where Art Thou?" which focuses on the politics of spatial representations in postmodern film, appears in a recent special issue of *Post Script*.

Seeley is also a creative writer (literary nonfiction). Her essays have appeared or are forthcoming in the *Florida Review* and *Prairie Schooner* as well as in *Kansas English, Region, Nation and Frontiers* (Cambridge Scholars 2008), and *Elsewhere*. She was recently named a finalist for the *Iowa Review* Nonfiction Prize as well as for the Brenda Ueland Nonfiction Prize, for her essay "Cartographies of Change." Her book-length manuscript *My Ruby Slippers* is under consideration at the University of Nebraska Press and a literary agency. Her co-authored screenplay *Crocodile* won a Bronze Remi at the Houston International Film Festival in 2002.

**Susan Steinberg** received a BFA in Painting from the Maryland Institute College of Art (1990) and an MFA in English from The University of Massachusetts, Amherst (2000). She is the author of two published story collections: *Hydroplane* (FC2, 2006) and *The*

*End of Free Love* (FC2, 2003). Stories from the collections also appeared in *McSweeney's*, *Conjunctions*, *The Gettysburg Review*, *American Short Fiction*, *Boulevard*, *The Massachusetts Review*, *Quarterly West*, *Denver Quarterly*, *Indiana Review*, *Alaska Quarterly Review*, *LIT*, *Columbia*, *New Letters*, *Northwest Review*, and other literary journals. Her short story "To Sit, Unmoving" (*McSweeney's*, 2006) was the recipient of a 2007 National Magazine Award. She has held several summer residencies at The MacDowell Colony and Yaddo and was the Alan Collins Scholar in fiction at the Bread Loaf Writers' Conference. In the 2008/2009 academic year, she will hold residencies at the Blue Mountain Center, NYU -- scholar-in-residence in the Department of Performance Studies, The Wurlitzer Foundation, and the Vermont Studio Center. From 2000-2006, she was the fiction editor for *Pleiades: A Journal of New Writing*. She is currently Associate Professor with tenure and Co-Chair of the Department of English.

#### **D. Service**

On the whole, faculty members in English do a great deal of service for students, the department, university and wider community.

##### *Service to the Department*

Both Fung and Steinberg have contributed a great deal as co-chairs, and the entire department has worked hard to revise the curriculum for the university's switch to the four-unit model. Everyone in the department has plenty of advisees, and the faculty have reputations as being good advisors. Most help incoming students with Fasttrack registration over the summer, and a majority are involved with New Student Orientation in some way or other. D. A. Powell has done a fantastic job advising *The Ignatian*, the USF student literary magazine, housed in English. Steinberg and Powell have organized *Word Nights* which hosts student readings monthly. Faculty have served on job search committees both within the department and as outside members on other searches. All faculty advise students, both formally and informally, on course planning and post-graduation plans.

##### *Service to the College*

This past year, Susan Steinberg and Fung co-chaired the Arts Council, an important leadership role in the college. They both also served on the Core Area Committee, as have Fung and Rader. Seeley has served on the Curriculum Committee, and she, Crawford, and Brown have been instrumental on the Women's Advisory Board. Faculty members serve and have served on a variety of other committees, including on the Academic Integrity Task Force, Freshman Seminar committee, Environmental Studies Committee, Academic Excellence Committee, Core Curriculum Committee, Humanities Advisory Board and College and Arts Councils. Brown has also served as department chair, as has Crawford. Rader also served as Associate Dean from 2003 - 2007.

Faculty work with other programs is an important service. Hill has been a key figure in the minor in African American Studies and was a seminal figure in the formation of Ethnic Studies. Fung was on the steering committee that founded the Asian American

Studies program on campus and continues to serve on its Advisory Board. Heineman almost single-handedly exhumed the Honors program. Brown, Seeley, and Crawford have been involved in Women's Studies and Gender and Sexualities Studies; Seeley and Rader have worked with Film Studies, and Powell and Steinberg have been visible in the MFA program, both as professors and mentors. They, Rader, and Seeley have all served as Major Project advisors for MFA students. Brown regularly takes students to Shakespeare performances and leads post-show discussions.

### *Service to the University*

Crawford and Fung served on the Tenure and Promotion Peer-Review committees for several years. Most faculty members cooperate with the Admissions office, volunteering to talk to prospective and/or incoming students. Rader has taught sample classes, and he and Steinberg have each worked with the Johns Hopkins Center for Talented Youth. Seeley has organized college-sponsored faculty writing retreats for the past few years, as well as ongoing weekly faculty writing days. As NEH Chair in the Humanities, she also organized a three-week-long Arts Festival that featured performances, exhibits, and readings and an academic Symposium on Place. Brown has served on the Strategic Enrollment Council; been dramaturge on several Shakespearean productions on campus; and served on the Humanities Advisory board. Michaelson does important service as a Jesuit, working with students, campus ministry, and the Jesuit order. He also runs the St. Ignatius Institute, USF's Great Books program and residential community, which has around 125 students. And Heineman, as president of the USF Faculty Association for nearly two decades, helped resolve dozens of grievances and participated in often protracted contract bargaining with the administration, working to solidify good salaries, benefits, sabbatical pay, maternity and paternity leave, and good working conditions.

### *Service to the Profession*

Many of us in the department contribute to the profession in important ways. We give papers at conferences, sit on the board of presses and journals, serve as outside members of theses and dissertation committees, and author publications that enhance our fields and its pedagogy. Steinberg has served as the fiction editor for *Pleiades* and is currently on the board of FC2; Powell was an editor of the *Electronic Poetry Review*; Heineman, Rader, and Hill have all published textbooks; and Crawford, Brown, Fung, and Seeley have all chaired or presented at major conferences. Brown has assisted in planning the Northern California Renaissance Conference; planning a luncheon for feminist Renaissance scholars; and serving as a member of the College Board's College-Level Examination Program (CLEP) Analyzing and Interpreting Literature Test Development Committee, 2007 to the present. Fung serves on the editorial board of an on-line *Asian American Literature Resource Site*; Rader served on the editorial board of *Studies in American Indian Literature* and regularly reviews manuscripts for journals and scholarly and textbook publishers.

### *Service to the Community*

Most of us think of our community in global terms, and our "service" has been commensurate with that vision. Our writing is unusually global and often quite political

in nature, and we often tackle big subjects in our work. Some of us work with non-profits here in the City, some of us have helped with presidential campaigns, and some have been very involved with arts and history organizations in the Bay Area. For example, Hill's "African American Studies Internship: Arts and Humanities" involves students working in Black Arts galleries, bookstore, and museums. Fung in the past five years has worked with Center for Asian American Media (formerly known as NAATA) and the Manilatown Heritage Foundation in San Francisco (in partnership with "I-Hotel") to provide internship and volunteer opportunities for students in her Asian American Literature/Film courses.

### **E. Relationship to Other Departments and Programs**

As noted above, the English department collaborates well with other programs and departments. Members of our department teach in or are affiliated with African American Studies, Asian American Studies, Gender/Sexualities Studies, Comparative Literature, the MFA program in Creative Writing, the Honors Program, and the St. Ignatius Institute. In addition, it is common for our classes to be cross-listed with Media Studies or Comparative Literature. Because we have been borrowing full-time faculty from the program in Rhetoric and Composition to teach for us, we've also developed a good relationship with Rhetoric and Composition. So through a number of venues, we interact with other programs quite often.

Though the MFA program is no longer affiliated with the English department and no one in English currently teaches for the MFA, our departments still maintain a relationship. Heineman, Powell, and Steinberg have all taught in the program in the past, and Powell, Steinberg, Seeley and Rader have worked with MFA students on their Major Projects (theses). Our more routine current involvement with the program is through students. We employ TAs from the program in our courses, and students from English and the MFA program co-host "Word Night," a monthly reading series.

As a whole, our department enjoys strong relationships with other departments, and we do particularly well with minor programs, which could not survive without our faculty expertise.

### **F. Recruitment and Development**

The department, as noted, needs to expand its course offerings in the Core and Freshman Seminars as well as the Writing Emphasis. This last need is especially acute; we need to hire more published writers for tenure-track positions teaching all levels of writing. We were granted a position in Literary Nonfiction this fall, and expected that the new hire would be able to teach in a second genre. In the wake of the national economic "meltdown," the position was recently cancelled. Ideally, given the popularity of the Writing Emphasis, the department would benefit from hiring two different writers to fill these positions.

Too, the department has discussed hiring faculty who could teach Chicano/a Literature and Contemporary British Literature. We currently depend on adjunct faculty to teach our survey courses and Core courses as full-time faculty are needed to teach the upper-level literature courses. We don't currently offer courses in Chicano/a Literature or Contemporary British Literature.

The department is quite supportive of the professional development and growth of the faculty. It is important to senior faculty to make sure that junior faculty get the support they need throughout their years leading to tenure, and junior faculty are encouraged to openly communicate with other faculty about their teaching, service and research. Informally, senior faculty are invited to visit the classrooms of junior faculty, meet one-on-one to discuss teaching and writing strategies, and suggest potential areas of service. There are several groups across campus such as the college-sponsored writing retreats, which can also help junior faculty.

That said, the department is fully aware of the difficulty associated with one's first few years in a new teaching position and working with new colleagues. We could perhaps create more effectively structured ways of assisting junior faculty, such as a more formal mentorship program between senior and junior faculty.

## **V. DEPARTMENTAL GOVERNANCE**

The department meets regularly during the semester, usually once a month but more often if necessary, and operates in accord with departmental By-Laws (see Appendix A). Relations are collegial and cooperative, and we have benefitted from the co-chairing of Professors Fung and Steinberg, who were elected in 2003. Their management style—calm, friendly, consultative and inclusive—results in a high level of cooperation.

## **VI. STUDENTS**

Like other departments, the English department is looking for engaged, enthusiastic, highly motivated and intelligent students, who can make the educational experience exciting, challenging, and worthwhile for both themselves and the faculty. In particular, the department looks for students with well-developed critical thinking and writing skills and a commitment to reading serious literature of all backgrounds. For the Writing Emphasis, the department looks for students who, in addition to studying literature, want to develop their creative writing talents and critiquing skills. Thus, the department is well suited to serve two kinds of students—those who are dedicated to reading, appreciating, and critically analyzing great literature, and those who also want to develop and refine their creative writing skills, whether in script writing, poetry, nonfiction prose, or fiction.

As students enter the major, they are required to take some demanding courses that they must pass in order to progress to the second level of required courses: literature students

must take Survey of American and / or British literature and Introduction to Literary Studies; writing students must take the same foundational courses and Introduction to Creative Writing. These reading and writing intensive courses tend to weed out those students who are not serious and/or do not have an appropriate level of skills to continue.

The number of undergraduate English majors has always been relatively high in comparison to those of the other disciplines of the Arts: only Communication Studies, Psychology, Politics, and Undeclared attract more majors. For example, in the Fall of 2007 the English department had 174 majors, Politics 194, Communication 253, and Psychology 314. Moreover, the number of English majors has steadily increased from a low of 117 in the Spring of 1999, to the 120s to 140s through the Spring 2005. This semester (Fall 2008), we have 178 majors, our highest enrollment to date.

**English major demographics:** The proportion of females to males has remained fairly constant from 1993 to the present: females (about 70%) outnumber males (30%). Around 50-60% of the majors come from California, with only a small percentage from San Francisco. 30-40% of the majors come from other states. The majors have been predominantly white, hovering around 50-60%, although the percentage has decreased since the Fall of 1991 when the number was 78%. The percentage in 2001 was 61%, but it steadily decreased to 48% in the Fall of 2007. The percentage of African-Americans has always been low, but there has been an increase since the Fall of 2000 when the percentage was 4%; today it is around 6%. Likewise, the number of “Hispanic” students remains low, but it has risen from 10% in the Fall of 2001 to 15% in the Fall of 2007. There has been some fluctuation in the number of Asian American English majors, with a high of 18.5 % in the Fall of 2001 and a low of 7.6 % in the Fall of 2004. In other semesters from 2001 to 2007, the number has hovered between 10 to 14%. Although it is hard to know which ethnic groups comprise the category of “other,” 19% of the majors self-identified as such in the Fall of 2007; the percentage has gradually increased each year, with it typically hovering around 14-17 %.

While the numbers are not high, the department is becoming more ethnically diverse, and it would like to attract more minority students. It regularly offers Core courses in African-American and Asian-American literature and offered Latino / Latina literature for several semesters—all of which appeal to minority students. The department hopes to be able to offer more Core minority classes and to incorporate more into the major; presently only 1 to 2 minority courses for the majors are offered every semester.

Since the department initiated improvements in the Writing Emphasis, that track has attracted more students than has the Literature Emphasis. More students are also minoring in English, with there being 12 minors in literature and 11 minors in writing in the Spring of 2008.

From 2001 to 2007, English majors’ high school GPAs were around 3.4; at USF, English majors’ GPAs generally span a range between 3.2 and 3.6. The SAT verbal scores vary from 600 to 614; the SAT verbal scores of recently entering Freshmen tend to be higher, averaging around 634 for the Fall of 2007. The English department has always had the

largest number of University Scholars in the Arts, typically around 13 each academic year. In the last few years, the department has initiated an Honors Track for the major. While only a few students have been eligible and have decided to pursue the track, the department hopes more students will pursue it in the future. Several students last semester reactivated a chapter of the English Honor Society, and it attracted a small number of students. The department has wanted this to happen for a long time and hopes it will continue to have a presence on campus.

More of the department's graduates are becoming interested in attending graduate school in English or Creative Writing, and some have been accepted into Masters of Fine Arts, Masters and Ph.D. programs at Sonoma State U, UC Davis, U of Oregon, UC Berkeley, UC Irvine, UT Austin, Trinity College (Dublin), Oxford, Columbia College (Chicago), Washington University (St. Louis) and SF State. Some majors go on to Law School, others pursue teaching credentials, and some find jobs in publishing. Since the department has enhanced the Writing Emphasis by staffing it with tenured and tenure-track professors, more graduates are pursuing writing-related degrees and careers, attesting to the success of the program.

The department has initiated more student-oriented events so the students can socialize with the faculty and each other, receive valuable information about careers, have their class work reinforced by extra-curricular events, and have their own work appreciated by their peers and faculty. These include

- the monthly "Word Night," when students read their latest creative writing pieces to fellow students and faculty;
- the annual Emerging Writers' Festival at which published writers read their works, discuss their careers and experiences with our students, and give the students advice about their own careers. This multi-day event gives our students invaluable information and inspiration;
- The Ignatian, a student literary and visual arts journal published every spring. Since the journal will be assigned its own working space amid departmental offices in Kalmanovitz Hall, the department hopes it will become even more visible and popular;
- end-of-semester parties for majors and minors; during the spring event, students receive awards in creative and critical writing; and
- extra-curricular events organized by individual faculty members.
- University Scholars mentor program, which brings the University Scholars together with faculty and with each other. This is a new program intended to help with retention of especially talented students; we're optimistic.

Students learn about program expectations through meetings for advising with faculty, various hand-outs distributed by the department, and course syllabi. Learning outcomes are clearly stated on the syllabi, and students are kept informed of their progress through meetings with their professors and through written comments and grades on their assignments.



## **VII. STAFF**

Currently, we have one Program Assistant IV, Kimberly Garrett, who has been with us for eight years, and one student assistant, Anna Skaggs, who works approximately 9-10 hours per week. This year, Kimberly also has a temporary second assistant to help with the now-cancelled search for a new position in Nonfiction. In general, we hire students in their freshman or sophomore years and they continue to work for us until they graduate. Not one has had to be fired for bad or inappropriate performance. This is largely due to the fact that Kimberly Garrett has made their work environment as welcoming and congenial as possible.

Garrett assists faculty with course and research materials and provides support for departmental programs and events. These include our Emerging Writers Festival, for which she arranges travel, hotel accommodations, catering and supplies, rooms for the readings, brunch, and publicity. She has also helped in creating and distributing flyers and brochures for our Senior Seminar Student Conference held in spring. During advising, she handles faculty schedules, arranges for student appointments, and compiles, prints and distributes a multi-page booklet of course descriptions. She also sends out a monthly newsletter to students and faculty to inform them of writing contests, special interests, department information, and special events.

Throughout her time here, Garrett has availed herself of a number of seminars offered through the ARETE program, which provides development opportunities for both faculty and staff. To enhance her technical skills, Kimberly has also taken part in computer training, which is offered through our CTT Lab. Last summer (2007), she was awarded a certificate for “office productivity.”

During the eight years she has been with us, Garrett has been reclassified from a Secretary III to Program Assistant IV. The University has not approved the position for Program Assistant V. Thus instead, since June 2008, she and other Program Assistant IVs are fighting for wage increases. She undergoes an annual performance appraisal by her supervisor, Assistant Dean Sister Theresa Moser, with input from the department chair(s). Performance training is available, if needed.

## **VIII. DIVERSITY AND INTERNATIONALIZATION**

### **DIVERSITY**

Over the past decade, our department has worked diligently to create a culturally diverse environment that supports our faculty, students, and staff. During this time, we have accomplished the following:

1) Created a Welcoming Environment in the Department

We sponsor multicultural activities such as lectures, films and field trips--both within the department and in partnership with other departments and programs.

2) Hired Three Minority Irvine Scholars/Ethnic Minority Dissertation Fellows: Eileen Chia-Ching Fung, a Chinese American, who teaches Medieval British and Asian American Literature; Gina Chandler, an African American, in Contemporary African American Literature; and Christina Grijalva, a Mexican American, in Chicano/a and Latino/a American Literature. Of the three Irvine scholars, only Professor Fung has been retained as full-time, tenure-track faculty. The department did not recommend the retention of Gina Chandler, because of her less-than-enthusiastic application letter for full-time probationary faculty status. In December 2007 the Dean of Arts and Sciences did not extend Christina Grijalva's contract because of poor student evaluations and because she could not give the administration a more definitive date for the completion of her dissertation.

The department was extremely disconcerted not to have been consulted at any point in Christina's years here about her difficulties, or about the prospect of her being let go.

The following is the gender, ethnic and racial demographics of faculty, students and staff:

a) Students: The majors are becoming increasing multi-ethnic. In Fall 1991 the majors were predominantly white (approximately 78% of the majors). Ten years later, the number was 61% (144 students). As of the latest numbers in the Registrar's Office, for Fall 2007, the percentage of white American majors has decreased to 48% (88 students).

**Ethnic Backgrounds of Majors as of Fall 2007**

a) European Americans (white Americans)	48%	(88 students)
b) African Americans (black Americans)	6%	(11 students)
c) Asian Americans	14%	(21 students)
d) Hispanic Americans	15%	(27 students)
e) Other (?)	19%	(35 students)

**Gender of Majors as of Fall 2007**

a) Females	70%	(130 students)
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b) Males 30% (54 students)

(Source: Registrar's statistics., Fall 2007)

**b. Faculty:** The faculty benefits from and reflects the diversity of the USF community. We include Asian-American, Filipino American, African American, Native American (Lakota) faculty members and white faculty members who claim a variety of European and other ancestral backgrounds.

While we have achieved gender equity (six female and four male full-time faculty members) in the department, we have not yet achieved racial equity in it. The demographic breakdown of our faculty's ethnicities does not reflect that of our majors. Currently, while fifteen (15%) of our majors are Latino/a or Chicano/a Americans, we have no course offerings in Chicano/a or Latino/a literature and no faculty member from those ethnic groups. This is a great disservice to our students from those communities, who seemingly joined the department due to the inclusion of Chicano/a literature in our curriculum and the presence of a Latina faculty member in our department. According to the Registrar's Office, the number of Latino/a or Chicano/a majors rose from ten (10%) in Fall of 2001 to fifteen (15%) in Fall of 2007.

Because of Christina Grijalva's recent termination, we need a replacement, full-time, probationary faculty position in Chicano/a and Latina/o Literature as soon as possible.

We also need to search for American minority faculty members to fill positions other than those in the literature of their particular ethnic groups. For example, while our department has two American ethnic minorities teaching in our literature emphasis, we have none in our writing emphasis.

3. Faculty Members' Commitment and Cooperation to Culturally Diversify the Department: Our current faculty has completely supported efforts to culturally diversify the department. The entire department requested the three searches for Irvine scholars (currently known as the Ethnic Minority Dissertation Fellows).

Our faculty need greater awareness of the disparity of professional training in language and literature among the American minority groups. For instance, Latino/a and Chicano/o Americans and Native Americans are the last ethnic groups to enter the doctoral ranks in the field of English in significant numbers. Consequently, it is very difficult to recruit Latino/a, Chicano/a Americans and Native Americans with Ph.D.s in English. The few that have the degree are snatched up immediately by top research universities. Consequently, we have had to recruit these faculty members primarily from Ethnic Studies Programs, which often do not provide sufficient training in literary study. This may have accounted for some problems for our last Dissertation Fellow in the department.

4. Strengthened Our Curriculum: We have strengthened our curriculum during the past five years by offering more courses on the literature of underrepresented groups and making one course in minority literature a requirement for the English major. However, an even stronger, multi-cultural curriculum is essential to recruiting students of color in the department. These students identify with a department more readily if that department has a faculty member who represents their specific ethnic group. Before the recent termination of Christina Grijalva, we had an adequate, but not strong multicultural curriculum covering the literature of four primary American minority groups: African Americans, Asian Americans, Native Americans, and Latina/o, Chicana/o Americans. In general, we regularly offer Core courses to introduce the general student population to the literatures of these groups.

We offer very few upper-division courses in these areas because we have difficulty covering the courses required for the major. Notwithstanding, we need to offer more upper-division ethnic courses to attract more majors and minors in general. While our curriculum includes various courses in African American, Asian American, and Native American literatures, it does not currently provide even broad, survey coverage of Latina/o or Chicana/o American literature. Consequently, not only will it be more difficult to attract these students to our major or minor, but also we may lose some of the Latina and Chicana majors we already have.

The following is a list of the American minority literature courses offered in the past five years:

a) African American Literature

Patricia Liggins Hill teaches the following lower and upper division courses:

African American Literature I: Survey (1740-1865)

African American Literature II: Survey (1865 to the Present)

Harlem Renaissance Writers

African American Women Novelists

African American Studies Internships: Arts and Humanities (Patricia Liggins Hill also conducts the department's service internship for majors and minors, in which students do a four-hour weekly internship at one of San Francisco's black theaters, museums, bookstores, or cultural societies)

b) Asian American Literature

Eileen Chia-Ching Fung teaches the following lower and upper division courses:

Asian American Literature and Film: Survey

Freshman Seminar: Asian Pacific American Literature and Film

Freshman Seminar: Chinese American Literature and Film from San Francisco

Capstone Seminar: Asian American Studies

Special Topics in Literature and Film: Asian American Women in Literature and Film

Special Topics in Writing: Writing about Race

c) Native American Literature

Dean Rader teaches the following lower division survey course. While he served as Associate Dean of the Humanities, it was taught by Molly McGlennen, a former Adjunct Instructor:

Native American Literature: Survey

d) Latino/a, Chicano/a American Literature

Christina Grijalva, whose position was terminated, taught the following lower division course for several semesters:

Latino/Latina Literature: Survey

Special topics in Literature and Film: Latino/a Literature

e) Jewish American Literature

Alan Heineman teaches an upper division course in Jewish American Literature:

Special Topics in Literature and Film: Jewish American Literature

f) Women's Literature

Our curriculum must address the important issue of gender equity as well as reflect the student population in the department, which is 70% female. At present, we offer both lower and upper division courses in this area, which have been taught by several of our women faculty members. Kate Elder teaches our survey courses and Carolyn Brown, Rachael Crawford, Eileen Chia-Ching Fung, and Patricia Liggins Hill teach the upper division ones. The following is a list of the courses not already identified above:

Rachel Crawford teaches the following courses:

Special Topics in Literature and Film: Gender, Sexualities, and Literature

Feminist Thought

Kate Elder, a regular adjunct faculty, teaches the following courses:

Survey of Women's Literature, I to the Early Nineteenth Century

Survey of Women's Literature, II from Early 19<sup>th</sup> Century to the Present

5. Committed to Multicultural Activities:

Certainly, multicultural activities sponsored by the department in recent years have helped in our efforts to recruit American minority students. For example, John

Wideman's fascinating lecture, which was arranged by Susan Steinberg and sponsored by the department, inspired several African American students on campus to become creative writers. The lecture captivated majors and non-majors alike.

Another major recruitment tool for the department has been the performances of plays by black playwrights at the Lorraine Hansberry Theater and A.C.T., both in downtown San Francisco. Over the past six years Patricia Liggins Hill has arranged for all students and faculty in the department as well as in her Core classes, the Honors and Humanities Program, African American Studies Program, and the BSU (Black Students' Union) to attend these performances. Because of the sponsorship of our department and the cooperation of the other programs and student organization, large numbers of students, including many students of color, enjoyed performances of Langston Hughes' *Black Nativity*, Ntozake Shange's *Okra and Greens*, Charles Wright's *Blue*, and four plays by August Wilson—*Gem of the Ocean*, *King Hedley II*, *Two Trains Running*, and *Joe Turner's Come & Gone*.

The department also supports programming in the diversity minors, most frequently Asian American Studies and Gender and Sexualities Studies. For example, we helped fund the Asian American Film Series in 2003, and the Mixed-Race Panel and Japanese American Internment poetry reading in 2007. The department, together with the Performing Arts and Asian American Studies programs, is co-sponsoring a performance of a work by Asian American Playwright Cherylene Lee in 2008.

#### 6. A Strong Department Mentoring Program for Students of Color

A strong, mentoring system is essential to retaining students of color both in the department and at the University. We do have one in place. All of our faculty members support under-represented students. Both of our minority faculty members, Eileen Chia-Ching Fung and Patricia Liggins Hill, have spent much of their time mentoring students of color. One of Eileen Fung's major contributions to the department has been bringing Asian American students to it. Not only has she mentored several of them and influenced them to become majors or minors in English, but she has also trained them and employed them as her research assistants.

Patricia Liggins Hill has been mentoring African American students for many years both in and outside of the department. She is known and recommended to many of them before they arrive at the University because of her lengthy tenure in the department, her role as former Director of Ethnic Studies, and her place in the African American Studies Program. Consequently, she not only mentors several students with particular needs, but some who are the children of her former students.

## Conclusion

First of all, in part because of its gender and ethnic diversity, the department is a friendly and open environment. At department meetings, the discussions reflect various points of view.

Secondly, students benefit from this diversity. Even before they meet our faculty, our Program Assistant, Kimberly Garrett, who is an African American, greets them warmly in her office during registration. Then, when students attend our classes, they further experience an open, multi-cultural atmosphere. Our curriculum in both our literature and writing emphases is culturally diverse.

Finally, there are a few areas that we can work on. The department needs a more Structured Mentoring Program for New Faculty. Because of our concern for the privacy rights of new faculty members from underrepresented groups, our present mentoring program is too loosely structured. We need a system whereby: a) the new faculty member consults with a senior faculty member in the department on a regular basis; b) the mentor visits the class(es) of the new instructor at least once a semester; c) the mentor gives the new faculty member feedback at the end of the semester. All department faculty members need to stay involved on some level with the new faculty member.

## **INTERNATIONALIZATION**

Besides British and American literature, we have offered only a few international literature courses over the past five years. Tracy Seeley has taught a course on Postcolonial Literature in English; and Sean Michaelson has taught Irish Literature.

Notwithstanding, our faculty covers international movements, writers, and issues in a variety of courses such as the following:

- a. Core ethnic minority literature courses
- b. Upper-division ethnic minority literature courses
- c. Core women's literature courses
- d. Upper-division women's literature courses
- e. Survey of British and American literature courses
- f. Special Topics in literature courses

Over the past five years, several of our literature majors have taken courses in USF's program in England, where they study literature at Oxford University. One of our faculty members, Tracy Seeley, has also participated in USF's program in Hungary, where she taught Central European Literature.

Furthermore, our department has formed international partnerships and collaborations with San Francisco's Sister City to Africa Committee, which was established by Dianne

Feinstein over twenty years ago when she was Mayor of San Francisco. Since that time, Patricia Liggins Hill has represented the University and the department on this committee.

Due to the small size of our department and other reasons, recruiting international students, faculty, and staff has not been a top priority. We have never had many international students as English majors, perhaps because of the difficulty many such students have with the English language. We currently have only two international students majoring in English, though over the past ten years, we have never had more than one (1) international student major in a given year. We also have no international faculty or staff members.

With the current demands on our faculty members to cover our required courses for our majors, we rarely have the time to teach specific courses in this area. For instance, Patricia Liggins Hill has not taught her course, African Literature in English Translation, in ten years.

Some suggestions concerning further improving departmental diversity and internationalization are provided in the section under “Comprehensive Plans for the Future.”

## **IX. TECHNOLOGY AND INFORMATION RESOURCES**

Although English is not the sort of discipline that typically relies on a lot of sophisticated technology, there are several areas in which technology is important. The first is in the classroom; the second is in research; the third is in student publications. The Department wishes to focus primarily on the third, since it is in that area that we need the most technological help.

When Prof. Sean Michaelson was here in the earlier 2000's he took it upon himself to act as faculty mentor for *The Ignatian*. When Susan Steinberg was hired to teach fiction and mentor *The Ignatian*, Sean continued his self-assumed tasks during Susan's first year here while she got comfortable with her teaching and continued her work with *Pleiades* (the literary magazine she brought with her). At the time, the magazine was run as a student club, and the English department had been asked to provide a home for it. Our outside reviewers also felt that it ought to have an actual place in the department, especially since it was historically run by English majors and drew most of its content from the submissions of students in our department. It is, after all, a *literary* journal.

As part of his mentoring, Sean wrote a Jesuit Foundation Grant in which he asked for technological support and furniture, little of which the *Ignatian* staff had; indeed, they operated under the most Spartan conditions. Although the Jesuit Foundation was unable, because of its guidelines, to supply the equipment Sean requested, the Jesuits themselves, with the help of the Arts and Sciences administration, did so. Since that time, *The Ignatian* was forced by the student club organization, ASUSF, to share the space that



Sean had found for it with another club. The members of that club unscrupulously took over the technical equipment and furniture, which consisted of a computer, a color printer, software, a desk and some chairs. The students who run *The Ignatian* have no idea, apparently, what happened to this equipment, and may not have known, after Sean left to complete his Jesuit Ordination, that it was theirs. Whatever the case, we are not happy about the loss of this equipment and space. We believe the equipment, including both technical support and furniture, should be either found or replaced, and a policy put in place by ASUSF that clubs cannot simply abscond with another club's equipment.

*The Ignatian* is the oldest publication at USF, having begun shortly after the school was founded 150 years ago. Since that time the process of journal publication at large has changed, as has the technology used in the publication process. The department feels that, given the presence of D. A. Powell, Susan Steinberg, and Sean Michaelson, S. J., all of whom have now worked with the *Ignatian* staff at one time or another, *The Ignatian* should catch up with developments in the professional world of literary magazines. This should include at the least a computer, software for desk-top publishing, other software needs targeted by the students and the faculty mentor (currently D. A. Powell), a color printer, a video camera for live blogs, desks, chairs, and permanent space. With the appropriate equipment and space, the magazine could go "live" – become an electronic magazine with a hardcopy supplement. It is still important for students to understand classic publication processes, and the current *Ignatian* in the guise of a *Best of The Ignatian* could be published in hardcopy each year, taking the finest pieces from the e-publication. This would also improve the quality of the contents of the hard copy, which has been an issue at times.

It would be good to return to our vision of a few years ago, in which students could learn desktop publishing and produce the magazine themselves with the support of a faculty mentor. We ask for a dedicated work space, preferably one of the pods on our office floor as was initially promised when we were moved to our current space, in part so that it can also be used as a classroom where single-unit courses on editing, the publishing process, the use of graphics, blogging (increasingly a part of the job topography for graduating English majors), and so forth could be taught, and could be repeated up to two times. Such skills are not merely Media Studies skills and would be used differently than courses taught for full credit in Media Studies, since they would target the student literary journal and its volunteers. This would also, as in our original vision, give *Ignatian* volunteers credit for working on the journal and therefore make that work less onerous.

When we first addressed this possibility, the administration was in favor of it. The current Dean, Jennifer Turpin, was, in fact, attending our department meetings at that time and at her suggestion we held a meeting with Student Services in order to forward the administration's support for a literary journal that would be housed in the English department. We enclose a letter written to support Sean Michaelson's Jesuit Foundation grant that documents this administrative support.

Why is the fulfillment of administrative promises and the renewal of space for *The Ignatian* important, especially given the presence of the Media Studies major? This

magazine, which provides a special angle on USF's history and the kinds of students that have been engaged in the magazine, has been run out of the English department for 150 years, is an arts magazine, not a newspaper, and has already received administrative support for running it as a journal rather than as a club. Judging from accounts of our recent graduates' job interviews, English majors are more and more being asked to demonstrate expertise in technical processes. *The Ignatian* is a mechanism through which we can respond to this need, and responding to this need will improve the journal. More has to be done in order to bring this journal up to the contemporary technical expectations; more has to be done to teach interested English students contemporary methods of the publication process, a regular venue for jobs after graduation.

As to technology in other areas: faculty in the department take advantage of the main technical support provided by the university. One of the most prominent is probably Blackboard, which makes possible a variety of functions, from posting readings and assignments electronically, to e-mailing blocks of students, to providing turnitin.com. Faculty also must use Banner, the university's intraweb, in order to advise students. Many of us could probably use these services better, but some of us also feel that the old-fashioned blackboard-and-chalk was probably the best technological device ever developed for the classroom (and deplore the fumes produced by the whiteboard and its dry-erase markers). It is doubtful that all members of the department are ever going to use technology like Blackboard and Banner as fully as possible. Our students, on the other hand, are born into the embryonic soup of a technological world and can benefit inestimably from technology used to support their initiatives. With the exception of faculty research, which is equally important, we feel it is important to concentrate on their needs.

Perhaps the greatest need in our department for technical support is found in research databases. We are delighted that, through creative planning, Locke Morrissey, our head Research Librarian, acquired ECCO a number of years ago and EEBO this past year. These databases are essential for faculty doing research in the eighteenth century and earlier. We encourage faculty who need databases in later periods, or who have different technical needs, to make this clear in their Academic Career Prospectuses, since the administration has shown itself to be generous in supplying such requests. It hardly needs to be said that technical support for research in the Liberal Arts more than pays for itself: most importantly, it reduces the financial pressures on the Faculty Development Fund and faculty reliance on that fund, which historically has prioritized Junior Faculty funding requests. Databases may be initially expensive, but do not add up to the travel expenses of numerous professors to distant libraries in order to access rare documents. USF should make itself as rich as possible in these databases in order to offset the travel expenses of its faculty.

Other technical support has been provided through journals online and e-books. If faculty require information not now available, they should request it, especially with the pressure to eliminate hardcopy journals. Databases and online journals and books have the potential to metamorphose the library into a magic carpet that takes faculty to

formerly distant resources and furthers teaching by enabling us to introduce our students to facsimile resources.

## **X. FACILITIES**

### **A. Instructional and Research / Creative Facilities and Equipment**

Generally one of the basic objections to all of the classrooms (in Lone Mountain, Education, Kalmanovitz, Malloy) is the non-functional furniture: many of the rooms have long tables that are bolted to the floor or are too large for the rooms. English professors prefer individual desks that students can configure into a circle, for example—a configuration that is particularly useful for seminar style classes. Long rows of parallel tables suggest a teaching paradigm which has been proven ineffective (lecture rather than active student engagement, teacher in the authoritative, center-stage role while students passively take notes and don't speak to one another). Another objection is the size of the classrooms: many are too large and some too small for the seminar classes the department offers. The location of rooms can also be a problem, since faculty offices are on the lower campus while some classes are on the upper campus of Lone Mountain. While some of us enjoy the exercise and fresh air, for others, it feels like a lot of trudging back and forth.

The University has some “smart” classrooms that provide access to technological enhancements and does its best to provide such classrooms to those who request them. The Audio / Visual department is also very helpful in assisting professors with any problems they might have with the “smart” equipment and facilities. These classrooms are particularly attractive to professors who use Power Point and / or encourage their students to use them. Students make use of such facilities when giving oral presentations, and it seems to help them to be more organized. The downside is that the technology often malfunctions and class is delayed while waiting for the ITS rescue squad.

The English department needs a writing lab equipped with computers for the Writing Emphasis classes. There will be a lab in Cowell Hall, but this will be primarily for the Rhetoric and Composition classes. There are computer-equipped classrooms in the Education Building, but there will not be any in Kalmanovitz Hall.

The new Kalmanovitz Hall, which includes both faculty offices and classrooms (3 on each floor), provides more classrooms that are state-of-the art, with more “smart” technology, including video capabilities and wireless computer access. Unfortunately, though, the classrooms are for the most part large, all holding about 45 students, except for a smaller one that holds about 35 students, and they all have the pedagogy-deadening long rows of tables. The classrooms are also sometimes allotted to other schools and colleges (e.g. Business), which diminishes this resource for us. But these classrooms are closer to faculty offices, which is more convenient.

The University Center, where the English department was formerly housed, did not provide adequate meeting and conference rooms for faculty and student-related meetings. The Department started to build a small media library, but it had no place to store it, and it had no library in which to store books that students could peruse in their leisure or that professors could make available to their students for classes. The new Kalmanovitz Hall addresses some of these inadequacies. Two rooms on the fourth floor where the department and faculty offices are housed are for student use. One is for the exclusive use of the *Ignatian* Magazine, and the second is currently dedicated to the Honors in Humanities program. Our secretary, Kimberly Garrett, plans to have a sign-up sheet that students can use to reserve the room. When not reserved, the room can be used by students and faculty as a place to relax and mingle, which should encourage more interaction—a situation not encouraged by the cramped quarters at University Center. There are a variety of study or interaction spaces throughout the building as well, some outside of faculty offices. The Humanities Reading room provides students and professors with a study area that has been much needed.

In University Center the fifth floor housed the faculty and department offices of many different disciplines; faculty offices were not arranged by discipline. As a result, faculty of the same department could be spatially distant from each other. While this configuration allowed for more interaction between faculty of different disciplines, it was often confusing for students to locate the professors of their major, who were not conveniently located in one space. This resulted in at least the perception of a lack of cohesiveness in a department. But in Kalmanovitz Hall the English faculty are all located on the fourth floor, in a wing assigned exclusively to English. In time, we hope this will result in more interaction between students and faculty, a sense of identity for the department, and convenience for students and faculty in accessing each other and services.

A problem professors frequently encounter is finding an available room for student-related activities. Because there are not enough rooms on campus, professors must reserve them well in advance of their need, and even then they are not guaranteed that a room will be available. Consequently, professors must plan events around room availability rather than around student needs, and student-related events sometimes have to be postponed. Often the available space is not the most suitable for the event. Obviously such inconveniences affect the quality and timeliness of the educational experience. Since Kalmanovitz Hall now provides more classrooms and learning spaces, the faculty hopes that some of these problems will be alleviated.

Just as room availability creates problems for student-related events, it affects departmental events. Department meetings, for example, must be scheduled well in advance of their need, and sometimes meetings have to be rescheduled because of the lack of an available meeting space. To complicate matters, our program assistant does not have the “authority” to book the conference assigned to our department (KA 309). Instead, she has to go through someone else. This seems unnecessarily cumbersome.

University faculty in general need a more comfortable and aesthetically pleasing accommodation than the Faculty Lounge in University Center (which is currently being used as a classroom). Since no such accommodations will be available in Kalmanovitz Hall, a redesign of the existing lounge and its return to the faculty should be an order of business.

Although the English faculty felt that a coffee shop in Kalmanovitz would be appropriate, the new building will have only a coffee cart in the lobby.

### ***Office and Department Facilities***

When the department office was housed in University Center, it was too small, not providing enough room for a work space for the program assistant or a reception area for students. Office supplies had to be stuffed into lower drawers and stored in an adjoining empty office. The department did not have a copier machine allocated exclusively to its use and had to share two machines with six departments, three major offices, and about six programs. Kalmanovitz Hall promises to rectify these problems by supplying a large department office, a copier machine for the department's exclusive use, storage room, and an area for a refrigerator and filtered water.

In University Center, faculty offices for full-time faculty were too small as well, usually allowing room for at most two students or guests to be seated at a time. If a professor needed to meet with a group of students, s/he had to arrange other accommodations, which could mean going outside or meeting in a coffee shop on or off campus. Because of the small size of the offices, faculty had insufficient space for books, printers and file cabinets, a situation that discouraged them from spending much free time on campus or from doing their own work in their offices. Junior full-time faculty and term appointments had it even worse: they were assigned inner offices—without windows or good air circulation. As a result, they spent even less time in their offices than tenured faculty. Although offices in Kalmanovitz Hall were originally slated to be larger than they ultimately came to be, they are adequately sized for meetings with more than two students, for storing of books and papers, and for conducting their own scholarly activities. Besides their offices, the Humanities Reading room in Kalmanovitz Hall should provide faculty a comfortable and roomy space to do class preparations, work on their own writing, and conduct research activities. USF's library also provides some comfortable space for faculty and students to write, read, and conduct research.

We have been extremely disappointed to find that the furniture for the public space of our new wing, furniture that appeared in the original architectural drawings, has not materialized. Instead, we have an empty space with metal lockers and a filing cabinet against one wall—no chairs, tables, benches, wall art or other appurtenances to make community gathering possible. This is not what we were promised.

## **XI. COMPREHENSIVE PLAN FOR THE FUTURE**

Our vision for the future includes the following:

1) We need to expand our faculty and offerings in Creative Writing, particularly in Literary Nonfiction. The writer we hire should be able to teach in a second genre (most likely fiction), and ideally the department could use two different writers to fill these positions.

For the Fall 2008 we were granted one search. Given our more pressing need in the Writing Emphasis, we chose to conduct the search in Creative Nonfiction. Given current budget uncertainties, however, the search has been cancelled. Thus, we need the Dean to reinstate this search.

2) Hiring new faculty in literature will enable us to put full-time faculty into more Core classes and freshman seminars, as well as into our survey courses, which are routinely taught by adjuncts. We would especially like to hire a full-time faculty member in Chicana/o Literature, as a replacement for Christina Grijalva.

In addition, we would like to hire someone with a specialty in Contemporary British and/or Postcolonial Literature. At present, this need can be accomplished through the hiring of new part-time faculty members. Eventually, we need to hire at least one full-time faculty member who is an internationalist.

Hiring new literature faculty, which will allow our permanent faculty to teach more in the Core and Freshman seminar programs, will naturally increase the number of literature students in the major, something we would very much like to see.

5) We would like for the University to fund an endowed chair in Creative Writing, a position we would fill with visiting writers who teach for a year or two.

6) We would like funding for colloquia and a speakers' series.

7) Clearly, we need more funding to purchase equipment for *The Ignatian*. Judging from accounts of our recent graduates' job interviews, English majors are more and more being asked to demonstrate expertise in technical aspects of publication. More has to be done in order to bring *The Ignatian* literary journal up to contemporary technical expectations; and more has to be done to teach interested English students contemporary methods of the publication process, a regular venue for jobs after graduation.

8) We intended for our new physical space in Kalmanovitz Hall to become a communal gathering spot for students and faculty to meet informally, talk about books and writing, and generally enrich our sense of common enterprise. However, the University has yet to provide us with the furniture that was promised in the architectural drawings—a promise that led to our vision of this communal space and influenced many of us to vote for an all-English department arrangement in our little annex, rather than our being mixed in with other departments on other floors. What we have now, devoid of furniture, is dead

space and white walls with metal lockers and a file cabinet. At least one of us calls it the Morgue. We would like the University to keep its commitment so that we can achieve our vision of a genuine department space filled with life and ideas.

## APPENDIX A

### UNIVERSITY OF SAN FRANCISCO THE BY-LAWS OF THE ENGLISH DEPARTMENT

#### I. Membership

All USF faculty who hold full-time tenured, probationary or term appointments in the English department, College of Arts and Sciences, shall be considered members for purposes of voting and fall consultation. Part-time Lecturers within the department may be invited to all meetings not involving personnel, shall have the right to participate and make motions in said meetings, but shall not have voting rights. They shall be consulted on matters relevant to the part-time English faculty.

#### II. Chair

1. The chair shall be elected by voting members for a term of three years. Said Chair may be re-elected.

2. Election shall be by secret ballot, majority vote. If no member receives a majority, a run-off election between the top two vote-getters shall be held. Members on sabbatical or leave of absence shall be contacted for their vote, if they can be so contacted in a timely manner. The numerical results of all elections shall be communicated to the members.

A quorum shall consist of a majority of the members not on leave.

#### 3. Duties of the Chair

a. The Chair shall represent the department to the Dean of Arts or other appropriate administrative official, The Chair shall present fully and accurately the formal resolutions of the English faculty as well as their informal consensus in all matters concerning administrative-faculty relations and policies. If the Chair cannot in good faith advocate a departmental position, he or she shall appoint someone of the majority to represent that position to the Dean.

b. The Chair shall serve as the ordinary conduit of information from the Dean of Arts, or other administrative official, to the department on all matters of concern to the department as a whole. He or she shall consult with the department on matters requiring such consultation through a department meeting, if possible, or if that is not possible by reason of time constraints, by consulting with members individually.

c. The Chair shall represent the department on the faculty on the Core Committee, Area C, and on the Arts and College Councils and shall inform the department members on the business of the council.



d. The Chair may recommend a student representative who may be invited to attend relevant department meetings but will have a nonvoting status.

e. The duties enumerated above shall be in addition to those given to the Chair by the administration for the conduct of university business.

### **III. Meetings**

1. The Chair shall schedule a minimum of three Department meetings each semester. He or she shall ask for agenda items sufficiently in advance so that the agenda will be published no less than a week before the meeting. Meetings shall be cancelled if no old business remains to be conducted and if no new business is brought to the attention of the Chair prior to the meeting. New items may be placed on the agenda at the meeting by a three-fourths vote of eligible members present. By a three-fourths vote said items shall be given preference on the agenda. These motions are non-debatable.

2. *Roberts Rules of Order* shall be considered normative but not mandatory for conducting department meetings, subject to the discretion of the Chair of the meeting. However, any two members present may invoke Roberts Rules on a given issue.

a. The Chair shall have a vote in all proceedings and the privilege of a voice in all discussions.

b. Motions shall be decided by a majority of the eligible voters present. Presence shall consist of physical presence or electronic presence (telephone, etc) but in order to exercise a vote, the member attending electronically must be present for the entire meeting. Electronic presence is an exception, not a rule, and must be approved by the Chair. It is understood that electronic presence should be reserved for members on sabbatical, approved leave, or other reasonable exceptions. Absentee or proxy opinions may be represented by the Chair, but absentee or proxy votes shall not be allowed.

### **IV. Committees**

1. Personnel committee. All voting members of the department shall constitute a committee of the whole to advise the Dean on the hiring of new faculty. If this by-law conflicts with any Dean's directive, an attempt shall be made to persuade the Dean to a policy consistent with that of the department.

2. Ad Hoc committees. Ad hoc committees may be created at the initiative of either the Chair or the department. Their personnel shall be appointed by the Chair after consultation with members of the department.

### **V. Amendments**

By-laws may be amended as necessary through a vote of three-fourths of the participating members. Proposed revisions shall be presented to the department one week before the next regular meeting.